



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Haisée, Haisel, or Haiseau, the writer of the fabliau quoted by William of Auvergne was Norman; only one poem of his was known until the edition by Montaiglon and Raynaud. They added three more, some idea of which is given by Bédier.³¹

"Ses poèmes se distinguent entre tous par leur manière rapide, fruste, brutale. Un vers de Haiseau nous permet de dire qu'il était Normand: une de ses héroïnes jure, en effet, par 'Saint Hindevert de Gournai,' et ce sanctuaire ne devait pas être connu très loin à la ronde. La petite ville de Gournai en Bray possède une église de Sainte Hildevert, datant du xii^e siècle, et classée aujourd'hui parmi les monuments historiques."

The fabliaux were doubtless written in the thirteenth century.

This was the century in which the Romance *fairy* made its appearance among the Saxon *elves*. How much adaptation of continental lore there was in England, and how far English fairy lore was influenced by Celtic, and by French (perhaps originally the same) can only be determined after a clear exposition of the lore on the continent. The *Indiculus Superstitionum*³² mentioned by de Reiffenberg, would make, historically at least, a good starting point.

W. P. REEVES.

Kenyon College.

GERMAN LITERATURE.

Romeo und Julia auf dem Dorfe, von GOTTFRIED KELLER. Edited with Introduction and Notes, by W. A. ADAMS, Ph. D., Assistant Professor of German in Dartmouth College. Boston: D. C. Heath & Co., 1900.

ALTHOUGH this edition is not entirely new, to review it may not be untimely, for Gottfried Keller is now coming into vogue in this country, and he will soon have a secure position in the German course of many colleges. It may as well be said at once that Dr. Adams's edition of one of Keller's very best stories will hardly have a stimulating effect upon our incipient

Keller-cult. The editor, instead of utilizing the rare opportunity afforded him to expose the epoch-making art of a great writer, has made the futile attempt to characterize him by means of safe generalities. Whatever the reader's attitude toward the rugged Swiss novelist may be, nobody will challenge Prof. Adams's fainthearted admission that 'as poet and man' Keller is 'not without merit.' I incline to doubt whether the editor has himself formed a full and final estimate of the author of *Romeo und Julia*. He considers this novel 'not altogether a typical Keller story, because there is so little humor in it, and because its end is tragic.' Can it be that the humor, both delicate and grim, in which the tragic story of Sali and Vreeli is bathed, should fail to be appreciated by reason of its subtlety? And is Keller's optimism so unreasonable that by it he is compelled to hitch an all-is-well conclusion on to each rendering of the great tragic-comedy, Life?

Of the remaining apparatus of our edition I feel constrained to judge even less favorably than of the Introduction. There appears to be no tangible standard of annotation. In a book like ours, which because of its stylistic difficulty is sure to be reserved for a stage of progress at which the student shall have learned to wield his dictionary and grammar with some degree of facility, the linguistic commentary should deal only with actual difficulties. In Keller's writings there is an abundance of these, even apart from specific Helveticisms. To comment on words and phrases like: *Äcker*, p. 1, n. 3; *Art*, 2, 2; *gen*, 3, 1; *einen Wink geben*, 6, 5; *der Erlös*, 13, 3; *boten*, 14, 2; *d. h.*, 23, 3; *einige*, 47, 2; *in einem seltsamen Bann*, 48, 2; *Kapriolen*, 59, 1; *Kirchweih*, 64, 1; *Winden*, 76, 1; *stattlichen*, 78, 5; *Triangel*, 90, 5; *Eiertanz*, 92, 1; *rumorte*, 92, 3; and to quote at length the Century Dictionary for the meaning of *Hellebarde*, is unnecessarily to cumber the apparatus.

But a graver impeachment of the commentary than is called forth by its casual supererogation can be brought on the score of its almost habitual defection in times of need. Opinions may differ ever so widely as to what passages ought to be selected for annotation;

³¹ *Fabliaux*, p. 438.

³² "Il est digne d'attention que l'*Indiculus superstitionum* du concile de Lessines, en 743, ne parle pas formellement des fées, qui sont probablement comprises sous les mots *de divinis vel sortilegis, de sacris silvarum*," etc., p. cxlv.

yet I think it will be agreed that a majority of the following deserved attention: p. 8, l. 12, *alltwo*; ibid. 25, *stellte sich höchst frech*, etc.; 9, 23, *etwas in ihm steckte*; 11, 18, *fertig gepflügt*; 13, 7, *Bubenmädchen*; ibid. 25, *so sah man sie jetzt darum an*; 14, 15, *sich noch zu schaffen gemacht*; 15, 13, *alles muss zuletzt eine ordentliche grade Art haben*; 18, 27, *der sonst so wohlweisen Männer*; 22, 9, *grundfalschen*; ibid. 16, *statt unter ihrem Manne zu leiden*; 22, 26, *es*; 24, 10, *als* (scil. *das*) *eines festen*, etc.; 24, 25, *ihm* (a genuine ethical dative); 26, 16, *mit brauchte*; ibid. 18, *dürfte* (position); ibid. 21, *sich als Wirt aufzuthun*; 27, 12, *wolle* (construction); 28, 1, *um deswillen*; ibid. 21, *vornehm* (after the manner of fine people); ibid. 27, *das verlumpfte Bauernpack*; 29, 24, *schlimmen* (here = dirty); 30, 5, *so so soli*; ibid. 21, *fürnehmere*; 32, 18, *etwas Beissbares*; 34, 4, *hatte er und sein Sohn*; 35, 19, *wie dumm thust du!*; 36, 8, *alle das Zeug*; 38, 18, *beide alte Gesellen*; 39, 13-14, *indem er in Nacht und Wetter hinein und das liebe Gesicht anlachte*; 40, 10, *um das wusste*; 41, 25, *geschoren* (here = shaven); 43, 24-25, *zu verstopfen und herzustellen gewesen wäre*; 44, 11, *das wilde grüne Gewächs, was da*, etc.; 46, 11, *schneiden* (scil. *das Korn*); ibid. 17-18, *und wie geht es dir auch?*; 49, 3, *und* (scil. *ich*) *werde gewiss noch erleben* (constr.); ibid. 5, *Ihr zwei Spatzen*; 51, 9-10, *welche dem armen Sali nicht anders dünkte*. The inconsistency of this passage with 52, 20, *beide dünkte* (but cf. ibid. 22, *es dünkte ihm ein Königreich*) ought to have been noted; ibid. 17, *es war nichts Rechts dabei*; ibid. 19-20, *bist du mir auch ein bisschen recht gut?*; 53, 10-11, *lass uns ins hohe Korn sitzen*; ibid. 22, *dort blüzt eine (Lerche)*; 62, 11-12, *sie brachte . . . ein Becken voll warmen Kaffee zusammen*; 63, 5, *sich* (stands for both accus. and dat.); 65, 26, *in minder als zwei Stunden*; 67, 18, *das ist mir die Zeit her*, etc.; 68, 1-2, *so hast du ihn gehabt* (here = lost); 72, 25, *Teufelshelein, was du bist*; 73, 8, *es wird mir ganz schmachtend*; 74, 8, *und doch so vieler Dinge benötigt ist*; ibid. 16, *wofür uns Gott behüte*; 75, 10, *sein Plunder* (acc.) *und Habeliges gestopft*; 78, 18, *rechtliche* (here = respectable); 80, 6, *Unterhaltung* (here = Unterhalt); ibid. 11, *fersichtige Hëhe*; 82, 13, *klaren*

(Helvet. for *reinen*); 83, 18, *du hässiges Ding*; 84, 9, *ganz kraus im Gemüt*; 85, 21, *Amörschen*; 87, 7, note omission of indef. art. before *andere*; 89, 6, *Verfremdung*; 92, 26, *Hudelvölkchen*; 93, 9, *Rebenschossen*; ibid. 17, *Handzwehle*; 97, 24, *gut zum Rat bin*; ibid. 25, *fraget niemandem was nach*; 98, 5, *da geht es auch nicht nach meinem Sinne zu*; 101, 22, *ihn* (refers to *Ringlein*); ibid. 24-25, *ei, wie ein feiner Ring*; it ought to have been pointed out that 60, 14-21, are snatches from folksongs, and the passage ought to have been carefully commented upon. To say: *weho* = *weh* is insufficient.

Altogether it would seem as if the vocables and locutions that were made the subjects of notes had been chosen at haphazard. And the commentary is also infelicitous in that it lacks the desirable accuracy and crispness. Many times the precise shade of the original meaning is missed from the translation or the synonymous phrase that is given. P. 3, n. 4, *für jeden Teil*, 'for each of the plowmen.' Why not: for each party?; 5, 4, *das verwilderte Wesen*, 'that wild patch.' But *Wesen* is Helvet. for *Anwesen* = property, and wild does not correspond in meaning to *verwildert*; 9, 5, *aller Enden* does not mean 'from every hole'; 11, 1, *als ob es reiflich nachzählte*, 'as if pretending to be wisely counting.' Either: as if, or: pretending, certainly not both together; 16, 1, *darauf kannst du Gift nehmen*. 'You may be sure of that' seems rather weak in comparison with the German; so does ibid. 2, *Wunder was für Merkwürdigkeiten* = *wunderbare Merkwürdigkeiten*; 17, 3, *Grund und Boden*. The word-pairs quoted as analogous can hardly be classed with this; 18, 2, *die wegzubringen sein Gegner bleiben lassen würde*, 'which his enemy would not try to remove.' In such a translation the sting contained in the remark would be lost; 22, 4, *alles hintereinanderhetzte*, 'set everything (!) in commotion.' The approximate meaning is 'set everybody by the ears'; 22, 7, *wenn er es arg trieb, so machte sie es bunt*, 'whenever he behaved badly, she made things lively.' The passage was misunderstood. It means: if (not whenever!) he was bad, she was even worse; 28, 4, the note on *Verlag* does not help the reader to find an English equivalent; 29, 1, *etwas*

absetzen='to exist in abundance' is incorrect; 41, 1, *verlorner Bauersmann* is not a 'forlorn' farmer, but one who has "gone to the bad"; 42, 2, is superfluous, as *Korn* could not stand for: corn, in any case; 47, 5, *Kornblume* is not exactly 'bachelor's button,' nor is it 'the German national flower'; 49, 1, *wie gut Ihr gefahren seid*, 'what fine progress you have made.' Why not: 'how well you have fared?'; 52, 1, *Gelt, wenn ich es sagen wollte*, 'Just as if I would tell.' Rather: 'You would like me to tell, wouldn't you?'; 54, 2, could have been rendered by a similarly jocular turn of expression; 68, 1, *das hätten wir gerade noch nötig* should have been translated; 73, 2, *mir bass thun*, 'do me good.' Should not something have been said about *bass*?; 75, 4, *könnte ich nicht zweimal dran machen*? 'Couldn't I come twice for it?' The slangy flavor of the German might have been preserved; 78, 1, *ihren Frühschoppen*, 'their early morning glass.' Why 'early'?; 78, 2, *Eierkuchen* is not exactly an 'omelet,' but an egg-pancake; 90, 1, *von einem reichen Sonderling*, 'by a rich but (?) odd fellow.'

The following notes are not clear enough: 4, 3; 6, 7; 9, 3 and 4 (which might be condensed into one); 23, 4, ('*Blut*=girl!'); 24, 4, (*Schoppen* is not the same measure all over Germany); 27, 3. Especially lacking in fullness are the following: 28, 3; 37, 1; 50, 2; 75, 3.

Other passages appear to have been misunderstood by the editor. At least his comment falls wide of the mark: p. 5, n. 7, *dem Steckleinspringer*, 'a proper name.' Such is not the case. *Steckleinspringer* is a Helvetic term of derision for a constable or other government official. In South Germany *Steckenreiter* is sometimes used in the same way; 24, 2, *die übie Wirtschaft* does not mean 'the sorry plight,' but: 'the mismanagement, shiftlessness'; 24, 3, *einen grauen Narren*, 'such a fool. Cf. with such phrases as '*ein grauer Esel, ein blaues Wunder*,' etc. This is not to the point; *grau*, in this place, relates to the color of the old man's hair. Transl: 'gray-haired fool'; 47, 3, *Pflugzüge ihrer Väter*, 'plow-teams of their fathers.' *Pflugzüge* means, of course, the furrows cut by the plows; 56, 1, *er wird doch nicht gleich tot sein müssen*? 'It cannot be that he is already dead,

can it?' This is not the burden of the German question, which holds out a cheering hope: 'Why suppose the worst, right away? He need not be dead, at all'; 71, 1, *Waisenvogt* is not the 'superintendent of the orphan asylum'; 88, 3, *wo die wohl hinaus wollen*? 'I wonder where they are going.' The meaning is: 'I wonder what they mean by it?'; 95, 1, *ich wüsste nicht*. This is not the 'subjunctive of modest assertion,' but a conditional subjunctive in the apodosis, with the protasis implied. It means: 'I should not know,' and not 'I hardly know.'

Minor shortcomings of the commentary are the repetition of the same note (on *Reif*,) pp. 118 and 111, and the commenting upon a difficulty in the second or third occurrence, instead of in the first, as 23, 1.

The literary allusions to *Wilhelm Tell* are not always germane to the text. The source of *Was er webt, das weiss kein Weber*, p. 12, l. 14, should have been cited.

The proof has been well read, on the whole. We note, however, p. 10, l. 4, *der Tönende* instead of *der tönende*, *Du* instead of *du* everywhere on p. 35, and in other places; 33, 2, after *Frack* insert comma; 56, 15, after *sinken* put full stop instead of exclamation-point; 67, 27, and 75, 13, for *d'ran* read *dran*; 86, 20, for *Lieb* read *Lieb'*; 113, note on 41, 1, *verlorner*, spell as in the text; item, 118, note on 91, 2, *Liebehaus*.

This is a long *Sündenregister* when it is remembered that Dr. Adams's notes cover less than fourteen loosely printed pages; and one might question the necessity of marshalling *seriatim* the faults of so small a book. But Keller is a writer of such eminence as to have a claim to far better treatment than has been accorded his *Romeo und Julia* in Heath's Modern Language Series. Then, too, the matter is of a certain professional concern. Somehow it seems as though too many of our text-books failed to reflect that ripe scholarship which characterizes American college-teachers of German as a body. The publishers are rather too enterprising, it may be. Certain it is, that too many of the texts contained in the various language-series betray hurried work: the able editors were saving their deliberate scientific efforts for *majora opera*.

And the spirit of brotherly love that animates us all, has been keeping us silent. But I sometimes feel that if the critics would only do their worst, the editors might do their best.

OTTO HELLER.

Washington University.

SPANISH LANGUAGE.

Lo esencial del lenguaje castellano. Obra basada en el nuevo método para el inglés de Albert Le Roy Bartlett. Por M. MONTROSE RAMSEY. New York, 1901: Silver, Burdett y Gompaffa. 8vo, 404 pp.

PROFESSOR RAMSEY'S book preserves the high merits and excellent features of Bartlett's *Essentials of Language and Grammar*. The object aimed at throughout is to induce the Spanish-speaking pupil to work his own way through the subject in a natural manner. The pupil is not dismayed with apparatus made up of brackets, braces, and diagrams. The book is meant to be interesting and thus easy. The contention of some of the child-psychologists that a child's whole course of study should be interesting first of all, embodies an important principle. As a model, the lesson on the origin of proper names (p. 51) seems pedagogically perfect in this respect, after *Un tigre estudio de las palabras* (p. 36). The illustrative material of the book is interesting as well as valuable, in contrast to the many grammars which contain a host of poor illustrations or a paucity of good ones.

The verb receives very full treatment which might, however, be shortened to advantage; the text should show the relative numerical importance of the conjugations and should state that 'accent' is the great factor. Whether the termination begins with a *fuerte* or *suave*-vowel is a poor guide and untenable, making a simple thing complex for a pupil still in the grades. Furthermore, *fuerte*, on p. 14, refers to *a*, *e*, or *o*, but on p. 382, *fuerte* does not apply to *e*, and so is confusing. The pupil has a plain pattern to fill in if he begins by learning that under accent *e* changes to *ie*, and *o* to *ue* in each conjugation, but that the third conjugation, if irregular at all, is irregular, almost without exceptions, also in the gerund and

third persons preterit. P. 332, l. 9, bot., *siempre* makes the statement faulty; p. 338, *adquirir* and *inquirir* follow in the present-stem the commoner verb *querer* under accent; p. 355, the statement in regard to *nacer* is superfluous, and for the meaning 'sprout, grow,' inexact; p. 356, the statement in regard to *yacer* is not clear, for it seems to imply that *yacer* is used only in the present tense, since the root does not change at all in other tenses; p. 357, *Freir: me tienen frito* occurs in *Alvareda*, 67, 4, (Holt ed.) In the verb tables, as elsewhere, the printer has served the author well, appealing to the eye to help the memory.

Professor Ramsey has quoted with great care and independence about fifty Cis-Atlantic Spanish authors and a third as many from Spain, all choice. The passages cited are well adapted for illustrative material; for instance, on page 240 there are nineteen illustrations of the adverb; on page 295 f. twenty-seven illustrations of the participle; on page 301, in thirty-eight lines, thirty-eight instances of intransitive verbs; on page 308 f., in twenty-three lines, twenty-one reflexives equal to passives. The letter from Venice by Phillips Brooks to his niece (Bartlett, p. 52) is appropriately paralleled by the Spanish one from Venice by Acosta to his niece, p. 72. Professor Ramsey gives the names of the authors oftener than Bartlett does. This is an advantage, for the pupil with no interest in names (often indeed unaware who the author of his text book is) will unconsciously or subconsciously absorb some of these names. As a work for the grammar grades of Spanish schools *Lo esencial del lenguaje castellano* seems to be admirable.

The following errata have been noted: The names *Julia* and *Luisa Pérez de Montes de Oca*, which refer to one and the same person, suffer confusion in the index, and the reference to page 230 is omitted; p. 13, l. 3, bot., *ayudándolas* for *ayudándolas*; p. 16, l. 3, bot., *oracion* for *oración*; p. 27, l. 8, bot., *zun-zún* too rare a word to use; p. 33, nothing is said of the accent mark in the case of *ti* and infinitives *oir*, *freir*, etc., *ti* occurs passim, four times on p. 270; p. 63, l. 7, *minúscula* for *minúscula*; p. 71, l. 2 and 7, the Latin should be in italics; p. 74, l. 10, *bara* for *para*; p. 78,